VOICE PRODUCTION AND THE PHONETICS OF DECLAMATION

J. C. NEWLANDS

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Ex Libris
C. K. OGDEN

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These Exercises are dedicated to my Students, wherever they may be, as an expression of the love I bear towards them.

PREFACE

THE following exercises have been designed and arranged mainly at the request of many of my past and present students. For several years I have been quite content to go on with the practical work of voice training, without publishing on the subject; but the requests referred to have come in so persistently that I have finally consented to try to reduce to writing the various points which I have found of importance in training the speaking voice, in the hope that public speakers in general, and my students in particular, may find my experience helpful to them. And let me say that my notes are drawn entirely from personal observation and experience, and have the merit of being a record of the practical work of the class-room, which has produced very

satisfactory results. Let these results be the justification of any differences that may emerge between my methods and those advocated in other text-books.

The exercises deal with the mechanism of the voice as used in public speaking, *i.e.* with the science of speech; and, if through them I am successful in directing the attention of a fair proportion of my readers to the importance of studying and acquiring a *conscious knowledge of the elements or foundations* of all correct speaking, my labours will not have been in vain.

A reader who has not caught up the spirit and importance of the exercises may be inclined to condemn them from the fact that the phraseology of instructions is so often repeated; but, as a teacher anxious to impress his ideas on his students, I find repetition absolutely necessary. True, an apt student may grasp a point in an instant, and be able to apply the underlying principle in similar

cases, but I have to encourage the timid, and carefully elucidate principles for the dull, as well as appeal to the bright.

Too much importance cannot be attached to systematic breathing. Men who are in the habit of speaking in public, and of taking an interest in the mechanism of voice production, are more often prone to quibble over what they consider to be the *right name* of a particular method of breathing, than to set about helping each other by discussing what muscles are being used. Bearing this in mind, I have purposely avoided naming any method of breathing; I have merely directed attention to breathing as being the result of certain muscular efforts, and to the action or movements of the muscles in the act of breathing for public speaking.

I have only discussed the normal vowel sounds, ōō, ō, ä, and ī, leaving the endless modification of vowels untouched, my aim having been simplicity. Indeed the speaking

voice could be cultivated by using the vowels ō, ä alone.

These exercises should be followed up by the study of a treatise on the Art of Delivery; and it is my intention, in the near future, to say something on that subject.

J. C. N.

EDINBURGH,
February 1906

CONTENTS

	PAGE
On Position	13
Position—Ex. I	16
„ Ex. II	19
„ Ex. III	21
Position Reviewed	23
The Chest, the Lungs, and the Diaphragm	27
The Vocal Bands	30
On Concentration	31
Breathing: First Movement—Ex. IV .	33
„ Second „ Ex. V .	35
„ Third „ Ex. VI .	36
On the Importance of Systematic Breathing	38
Rhythmic Breathing—Ex. VII . .	43
An Important Reminder in Breathing .	45
On Opening the Mouth . . .	46
Open the Mouth—Ex. VIII . .	48
Tongue and Throat—Ex. IX . .	50
On Production of Tone . . .	53
On Resonance	62
The Vowel "ōō"—Ex. X . .	67
„ „ Ex. XI . .	70
„ „ Ex. XII . .	72
The Vowel "ō"—Ex. XIII . .	74
„ „ Ex. XIV . .	77
„ „ Ex. XV . .	78
The Vowel "ŏ" (Southern English)—Ex. XVI	79

Contents

	PAGE
The Vowel "ä"—Ex. XVII . .	80
" " Ex. XVIII . .	82
" " Ex. XIX . .	83
The Vowel "ī"—Ex. XX . . .	84
" " Ex. XXI . . .	85
" " Ex. XXII . .	86
Recapitulation — Ex. XXIII . .	87
Tone Production for "ōō" and "ō" combined Ex. XXIV .	89
Lengthen out the Vowels—Ex. XXV .	90
" " Ex. XXVI .	91
" " Ex. XXVII .	92
On Articulation	93
Organs of Articulation . . .	97
Table of Consonants . . .	98
Resonants: "M," "N," "Ng"—Ex. XXVIII	99
On Vowels, Resonants, Explosives, and Fricatives	101
Table of Explosives	103
Explosives—Ex. XXIX . . .	104
Table of Fricatives	107
Fricatives—Ex. XXX . . .	108
Opening the Mouth, Tone Production, and Systematic Breathing—Ex. XXXI .	114
High Notes—Ex. XXXII . . .	117
Opening the Mouth, Continued Vocalisation, Mobility in the Organs of Articulation, and Systematic Breathing—Ex. XXXIII	119
" " Ex. XXXIV	120
" " Ex. XXXV	121
" " Ex. XXXVI	127
Additional Exercises for Practice . .	131
Quick Inflation and Animation—Ex. XXXVII	135
Remarks on Stammering . . .	138

VOICE PRODUCTION

AND THE

PHONETICS OF DECLAMATION

On Position

"Me they shall feel, whilst I am able to stand."
Cym. ii. 3.

One has only to note the swaying and restlessness of public speakers generally, to conclude that correct position and repose are almost unknown things on the platform, on the stage, in the pulpit, or at the bar. The once familiar handrail in front of the platform at political and other meetings is now seldom seen. It is discarded as being old-fashioned; for we have fashions in platform and pulpit accessories as well as in other things. O that it were the fashion for speakers to stand steady, and to cultivate

repose in position (even with the aid of a handrail) when addressing an audience!

The most difficult thing in the speaker's art is to stand steady, yet speakers don't realise this. Masters of method in teaching insist on young teachers standing steady: they know that repose is important in banishing restlessness and inattention in a class. It is of even greater importance in a public speaker. Besides proving that the speaker has control over himself, it brings the audience under control also. The strong man in an argument is the man who will not be led away from his point; the strong man on the platform is the man who will not be led away from his position by nervous twitchings of the limbs or body. A speaker must discipline himself and learn to stand. It is a truism that every spasmodic, nervous movement weakens the tone, and takes something away from its vibrative force; whilst every movement which is felt with decision adds to the tone.

A speaker must grip the floor with his

feet, and feel that he has nerve force in his system: if his muscles are relaxed, his remarks will probably fall flat. The strong muscles summoned up have the effect of reinforcing the tone. Every bone in the body should vibrate when speaking in public. Relax the tension, and you weaken the vibrative force. You cannot play upon a fiddle with loose strings: in order to produce the best effect they must be strung up to concert pitch; so must a public speaker.

The following exercises, if carried out systematically, will not only add power and resonance to the tone, they will help to counteract nervousness, and give a speaker strength and power to think while on his feet. They will also assist in preserving the mental balance, and aid in overcoming many of the obstacles which beset a public speaker.

Position

EXERCISE I

"With a good leg, and a good foot."
Much Ado about Nothing, ii. 1.

Feet, Knees, Thighs

Stand with all the weight of the body upon one leg, let it be either right or left: if right, the knee of that leg should be straight, the left leg should be free, with the knee slightly bent, and the foot of that leg slightly in advance of the other. The heel of the left foot should be opposite the ball of the right great toe, and about six inches from it. The toes should be slightly turned out. This attitude will give strength to the speaker, and assist him in keeping his emotions under control.

Let me gradually build up the position, beginning with the feet.

1. Both feet should be flat on the floor, the left slightly in advance of the right. In this position, the left is merely to help to balance the body, and conscious contact with the floor should be felt in the ball of the great toe only. The sole of the right foot should grip the floor firmly as a sucker grips a stone; observe how the sole of the foot and the toes act as you

2. Stiffen the sinews of the right knee and keep it perfectly straight; the left knee should be slightly bent.

3. The muscles of the right thigh should be firm, and this, being the back leg, bears the main weight of the body. Whilst standing in this position, the left leg should be free, and used to preserve the balance of the body.

4. Now relax the muscles of the right leg, throw the weight of the body on to the left leg, and take a short step forward with your right foot. This has reversed your position. When you are tired standing on the left leg, bring the right foot back into its former

position, and transfer to it the weight of the body. Remember that the back leg is always the weight-sustaining leg. This should be your position when practising these exercises. You must learn to stand correctly.

Practise standing steady in one of these two positions for one minute at a time, then reverse the positions according to instructions. Practise for ten minutes.

Position

EXERCISE II

"Come, stretch thy chest."
Troil. & Cress. i. 3.

Chest, Shoulders, Arms, Hands

Having mastered the position of the legs, let us examine the carriage of the body. This and all the other exercises should be practised before a mirror.

5. Stand steady with your back against a wall. Expand your chest by drawing your shoulders *back and down—not up and out.* Have the feeling of stiffening the muscles of the chest, as if about to resist a blow from an adversary. Keep the chest in this position, and take one step away from the wall. You are now *carrying the chest* [1]

[1] By this phrase is meant, having the upper chest expanded and rigid, and the whole body in the proper pose.

properly, and you must train your muscles so as to keep the chest in that position all the time you are practising.

6. The arms should hang loosely by the sides: conscious feeling of the attitude should be in the shoulders. Beware of stiffening the muscles of the arms; it is this which often makes men appear wooden and ludicrous when gesticulating.

7. The hands should also hang loosely, touching the sides, with the fingers slightly curved. You will get an idea of the true shape of the hand if you examine your kid gloves next time you take them off.

Stand erect for two minutes at a time; rest one minute, gradually increase the length of time, until you can stand erect and steady for five minutes.

Position

EXERCISE III

"His head will stand steadier on a pole."
2 *Henry VI.* iv. 7.

"By heaven, the wonder of a mortal eye."
Love's Labour Lost, iv. 3.

Head, Neck, Eyes, Lips, Teeth, Lower Jaw, Tongue

8. Keep the head evenly poised between the shoulders; do not incline it either to right or left.

9. The muscles of the neck should be perfectly easy: avoid the slightest suggestion of a strain.

10. Look directly in front: do not allow the eye to wander or move restlessly about.

11. The lips should be held lightly and naturally together, not pouting outwards, or pursed; merely held together.

12. The teeth should always be a little apart: to gain this end, allow the lower jaw to droop slightly.

13. Raise the edge of the tongue to the hard gum immediately above the upper teeth.

Practise above for one minute at first, gradually increasing the time to five minutes.

Position Reviewed

"It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another."

2 *Henry IV.* v. 1.

TAKE up your position whilst I make a few running remarks. Is that how you stand after practising these exercises?

Your feet are too far apart: they are now too close. Think approximately of six inches from the heel of the left foot to the ball of the great toe of the right foot. No need to use a foot-rule: apply common sense.

Now stiffen the muscles of the right knee. That will not do; stiffen the muscles, and be conscious of stiffening the thigh also. That is right.

What about your left knee? It is sticking out as if it were broken. It is right now.

Take back your shoulders and carry your chest correctly. When the shoulders are taken back, they should incline downwards.

Your chest is not right. It is still in the wrong position. Hold up your chest till I strike it with my hand. That is right; keep it in that position. It is like turning a screw, so much depends on the last turn. A careless workman omits the last turn, and a lazy speaker never knows what the last turn is.

You are stiffening the arms: never stiffen the arms, keep them loose. You are sure to feel awkward if the arms are stiff. Let them hang easily by the sides.

Don't clench your hands; keep them in the natural position. Let the thumb hang easily; the fore or index finger should be slightly curved, the other fingers decidedly so.

Pay careful attention to the position of the head. If you tilt it to either side it will give you a soft expression. You are now tilting it back and sticking out the chin; bring down the chin and keep it level. You are pushing the chin forward again; take it back, but don't bury it in your collar. You are now in the correct upright position.

A word about facial expression. Your lips look clumsy; that movement has improved them, but you must keep them shut: there is a small aperture, and that is wrong. Keep the lips together; this will not only be of value to you when you come to practise breathing, but it will add power and strength of character to your appearance. A gaping mouth denotes slackness and want of energy.

The eye is the window of the mind and should reflect what is passing within. When you are addressing an audience they look at your face and into your eyes, as it were. They gather much from the expression of the eye. When the eye begins to wander, depend upon it, the mind is wandering also; a restless eye is a bad sign in a man. Learn to look your audience straight in the face, as a guiltless child will look into your face when addressing you. The best exercise for steadying the eye is to practise declaiming to a face in a picture, and keep the eye fixed all the time you are speaking.

Do not sway the body in the slightest;

carry the chest, and feel that you are standing correctly and easily.

Change your position by bringing the right leg in front, and throwing the weight of the body on to the left leg. That is right, but you must not shuffle the feet: one step, and the movement is complete.

Your position is now strong and graceful.

Let us proceed to take a cursory glance at the construction of the chest and lungs.

The Chest, the Lungs, and the Diaphragm

THE chest or case which protects the lungs is made up of the spine or backbone, the ribs, and the sternum or breastbone. All the ribs are attached to the backbone, and the six upper ribs are attached to the breastbone as well: for this reason the upper part of the chest is much more rigid than the lower, and the ribs of the lower part have more freedom and are used more during the act of breathing.

Encased within the chest we have the trachea or windpipe, the bronchi or bronchial tubes, and the lungs or air cells.

The ribs are attached to each other by various sets of muscles (intercostal, etc.), and by raising or lowering the chest you have the power to expand or contract the air cells which go to form the lungs.

The act of breathing is (1) a filling of the cells with pure air, and (2) an expelling of the foul air which has become breath. Whilst it is important to take in pure air, it is just as important to emit the breath from the lungs regularly and at given times when speaking. The diaphragm is the strongest muscular tissue in the whole body; it is the floor of the chest and divides that part from the abdomen. It is cone-like in shape with the apex upwards. During the act of inflation it loses this characteristic, and is depressed or flattened downwards; as it flattens there will be felt a gradual filling out in front at the base of the sternum. In the act of emission the diaphragm rises, gradually resuming its cone-like shape as the part in front at the base of the sternum gradually falls. Students are particularly requested to note the movements of the diaphragm, and to observe that the depression of that organ is not a *sinking* in front, but, on the contrary, a gradual *rising*. Confusion on this point I have found to exist with some

teachers who have come to me for lessons: this confusion is also to be met with in professional voice-users. It is both an unnatural and a tedious thing to hold the diaphragm when speaking; and although during the first exercises in breathing I recommend keeping the diaphragm steady, until a proper manipulation of the lateral muscles has been acquired, I emphasise the proper movements of the diaphragm in Exercises VII. and XII.

Correct breathing in public speaking is attained when the lateral muscles work in harmony with those of the diaphragm.

The Vocal Bands

THE vocal bands are situated within the larynx, or what is commonly called Adam's apple, which is at the top of the windpipe. There are two bands, and they stretch across the larynx from back to front. During silent breathing they are apart; the space between them is known as the glottis; the moment the breath is willed to touch the vocal bands they are brought together blade to blade, and their tension becomes very great. *All tone is produced in the larynx.* This is a point worth remembering. The moment the breath is taken off the vocal bands they cease to vibrate, and they should be allowed to fall apart.

On Concentration

TAKE up your position as you have been practising it. Your success will depend entirely upon the manner in which you apply yourself to your exercises. If during the exercises you are going to let the mind wander away to something else, the sooner you close the book and devote your time and your energy to that something else the better it will be for yourself. To continue your exercises without concentration is only courting failure. Concentrate your mind on your work, and your position will be natural: all your work will have a meaning, for every physical movement has its psychological basis.

Problem, find your centre, *i.e.* find the position which gives perfect balance. Ponder over that thought.

On Concentration

Stand for two minutes at a time, banishing every other thought from the mind, except position and breathing.

Repeat this several times a day.

EXERCISE IV

Breathing: First Movement

Inflation

Take up position (Exercises I., II., III.).

Close the lips; keep the teeth apart; raise the rim of the tongue to the hard gum immediately above the upper teeth.

Raise the upper part of the chest, and keep it in that position throughout this exercise. Never raise the shoulders in the act of inflation. Inflate the lungs by expanding gradually the lower part of the chest in the lateral direction, keeping the abdomen and the diaphragm perfectly steady. The act of raising the lower part of the chest will inflate the lungs, provided the nasal cavities are clear. The reason for keeping the diaphragm steady during this exercise is that in this way the chest muscles are

strengthened more quickly, and that it takes stronger will power to work the muscles. Breathing exercises are often practised without due thought being paid to the development of the chest muscles. The movements of the diaphragm will be duly observed later.

The abdomen should always remain steady. Practise standing in front of a mirror : observe that the shoulders do not rise during the act of inflation. Remember to keep the shoulders well back and down. The act of inflation should take about five seconds in this exercise.

EXERCISE V

"Hold hard the breath."
Henry V. iii. 1.

Breathing: Second Movement

Retention

Having filled the lungs as directed in the last exercise, retain the breath for five seconds. Keep the entire chest steady; there must be no quivering or twitching of the muscles in chest, neck, or face.

Practise keeping the muscles perfectly steady for five seconds, twelve times; and when this exercise has been thoroughly acquired, you will be able to retain the breath with the lungs full, and keep the muscles as if in a reposeful position.

EXERCISE VI

"So am I driven by breath."
1 *Henry VI.* v. 5.

Before practising this exercise, master Exercises VIII. and IX.

Breathing : Third Movement

Emission

In passing to the third and last movement in breathing, it is assumed that the two previous movements have been faithfully practised. Open the mouth and throat ; by an act of will, cause the muscles of the lower part of the chest to fall gradually : this act propels the air out of the lungs.

Special care should be devoted to what might be termed a rhythmic fall, as jerky breathing is to be avoided : jerky reading is caused by jerky breathing. Neither the

shoulders nor the upper part of the chest should be allowed to fall.

Pay careful heed to the position of the tongue during the act of emission: it should be flat on the floor of the mouth and be concave at the back. The tendency will be to raise the back of the tongue, or let down the soft palate, or perhaps do both during emission.

Closing the throat, raising the tongue, and drooping the soft palate are causes of clergyman's sore throat. The deeper you breathe, the more easily those difficulties will be overcome. Drooping the soft palate is also the cause of directing the sound wave through the nose.

Always keep the abdomen steady. During this exercise the diaphragm should remain steady also.

On the Importance of Systematic Breathing

"'Tis breath thou lack'st."
King John, v. 2.

Breathing rhythmically is of the utmost importance. Unless a man can control his breathing apparatus with skill and precision, his words and the effects desired to be produced will accordingly suffer. The runner and the swimmer are alive to the importance of managing the breath; to accomplish this they practise running and swimming regularly in conjunction with conscious systematic breathing, to which so little attention is paid by the average speaker. I know men at the bar who never dream of practising speaking aloud in a room alone; and the majority of clergymen raise their eyebrows in surprise, if you advise them to practise breathing; nay, more, they are astounded if you ask how

often they read their Sunday lessons aloud. My experience among clergymen leads me to say that not one out of ten practises reading lessons aloud in the study as they should be read in the church.

The pith and marrow of reading lies in good breathing, hence the reason that through much bad breathing the most beautiful Bible passages are indistinctly heard, listened to with indifference, and, therefore, the effect desired by the reader is lost. The average reading in church is a disgrace to the noblest calling upon earth. This statement about reading may meet with opposition from some clergymen. But if these exercises should fall into the hands of a good reader, I am sure of his support; if they are read by a man who pays no attention to the beauty of reading, I shall be instantly condemned; if read by a fair-minded man who has not seriously thought of the importance of reading, they will set him thinking. This book is designed so as to appeal to the thoughtful.

There are many types of readers. One

type is recognised as being jerky and inarticulate, the cause of this being uncertain movements of the breathing apparatus—lack of breath control. Another is slow and stilted: this type of reader flatters himself about his pauses; during the pauses he loses the attention of his hearers, and why? Because he holds his breath during the pause, which brings about a stop: this is an unnatural thing to do: we only hold our breath when we get a fright, or are listening for a moment intently to hear something. Stopping the breath is like damping down a furnace or smothering the fire within you: shut off the air, and you extinguish the flame. Still another type of reader fills his lungs with one big breath, and goes on and on, holding the breath in his lungs as best he can, and ignoring rhetorical pauses; rushing over commas and semicolons, colons and periods, and stopping only at a breakdown, or when the breath gives out, like a mad motorist who only comes to a stop when the petrol is exhausted, or a breakdown occurs. In other

words, the chest walls have been gradually falling; he has neglected to take fresh air into the lungs, and he has gone on to the fag end of the breath, which has not the power to sustain the tone for the sound wave to travel—result, the end of the passage is lost. Moreover, he has been running one word into another, until the articulation is lost, and nothing but a "woo-hoo-hoo" remains. This is an example of a man reading without an elementary knowledge of first principles. In short, he has no breath, because he has no knowledge of governing the muscles of the chest.

This breakneck speed must not be mistaken for enthusiasm; the cyclist will know what I mean if he is reminded of some foolish attempt of riding brakeless down a steep hill and without the power of backpedalling. Apart from the break-neck rate of utterance of this type of reader, the fact of his taking no fresh air into the lungs is the very worst thing he can do. Fresh air is the food of the system. Again, to read

sentence after sentence in one breath causes all expression to be lost, and the reading becomes lifeless and dull. The great secret of variety in reading is to vary the inflations according to the requirements of the sense.

Breathing to my mind is a question of intelligence: if a man wants to work up a great effect, he takes a big breath; a commonplace breath for a commonplace effect; and so on, varying the chest capacity as he conceives the requirements in his mind. Yes, conception of meaning and revelation of the speaker's individuality are potent factors in reading: without them we lose the thought, and our utterance becomes mere "words, words, words." Therefore, I beseech you, practise systematic breathing, and concentrate your thoughts.

EXERCISE VII

"This day I breathéd first."
Jul. Cæs. v. 2.

Rhythmic Breathing

Inflation

Close the lips; keep the teeth apart; raise the tongue to the hard gum immediately above the upper teeth; raise the lower part of the chest by a lateral movement, and *allow the diaphragm to flatten:* this will be felt by the outward movement in front, which must not be confounded with the outward movements of the abdomen; keep the abdomen steady.

Retention

Having filled the lungs, keep the mouth still shut, and hold the chest and diaphragm steady till you mentally count ten.

Emission

Open the mouth and the throat wide, simultaneously allow the breath to come out,

and think of *propelling* the breath with the muscles as the lower part of the chest falls and the diaphragm rises.

The upper part of the chest and the shoulders must remain rigid during these exercises and in speaking.

Inflation for tone production takes place through the *nose*, and emission through the *mouth* and the open throat.

Practise above systematically several times during the day for ten minutes at a time.

An Important Reminder in Breathing

"Breathed, as it were,
To an untirable and continuate goodness."
Tim. of Athens, i. 1.

During the act of breathing, and the practice of public speaking, the chest must be regarded as divided into two parts—the upper and the lower.

The upper part is that which is attached to the breast-bone, and the lower is that which is downwards from the seventh rib inclusive. The upper part is kept perfectly steady and raised during speaking; the lower, in conjunction with the diaphragm, acts as a bellows, and is continually varying its movements and capacity.

On Opening the Mouth

"Grapes were made to eat, and lips to open."
As You Like It, v. 1.

MANY speakers seem to be unaware of the fact that lips were made to open. I once heard a minister preach in Edinburgh who neither moved nor opened his lips. True, they were parted, but that was all.

On coming out of the church, I heard a lady make a most trenchant remark to a friend, "What an excellent ventriloquist that man would make!"—meaning, of course, that a ventriloquist keeps his lips almost together and rarely moves them when practising his art.

I took the liberty to repeat this criticism to the clergyman in question, and it has had a good effect, although he was at first inclined to resent it.

On Opening the Mouth

Remember to open the mouth; dwell on vowels, and this will give you expression and resonance in your tone. Elasticity of movement in the lower jaw is of great importance in opening the mouth.

EXERCISE VIII

"But if you mouth it, as many of your players do,
I had as lief the town-crier spoke my lines."
Hamlet, iii. 2.

Open the Mouth

After the exercises of inflation and retention, the next point to be observed is the opening of the mouth. With beginners, nearly the half of my time is spent in persuading them to open their mouths.

Keep the head in position (see Exercise III.). Do not tilt it back or throw it to either side; avoid pushing the chin forward or drawing it too far back. Relax the muscles of the lower jaw, and let it droop down far enough to enable you to thrust the points of your two fingers held on end between the teeth. Take away the fingers and hold the mouth open till you mentally count five; then shut the mouth gradually.

Open the Mouth

Practise opening and shutting the mouth in this way several times a day for five minutes at a time: by the end of the first exercise you should be able to open the mouth and to keep it open without thrusting the fingers between the teeth.

EXERCISE IX

"My tongue . . . shall have its will."
Comedy of Errors, iv. 2.

Tongue and Throat

The tongue has the power of altering the shape of the mouth entirely, and it is undoubtedly an "unruly member."

In front of a mirror, part the teeth slightly; touch the inside of the lower teeth with the rim of the tongue; relax the muscles of the tongue, and it will lie flat on the floor of the mouth, on a level with the edge of the lower teeth. Still keep the muscles relaxed and droop the lower jaw gradually. Whenever the tongue begins to rise above the edge of the teeth, close the mouth and begin the exercise again. Here the impatient will ignore my instructions and be tempted to take a spoon or some other instrument to depress the back of the tongue. Like Mr Punch, I

say to you, "Don't." The more you try by such external means to *force* the tongue down, the more the muscles will rebel against such treatment. If you are foolish enough to take away the tongue from the lower teeth, you will have it twisting and wriggling like a trout just out of the water; and the more you fight against it, the stiffer and the harder the muscles will become. If you wish to have complete control over the tongue, you must let "gentleness *thy* strong enforcement be." Again I say, relax the muscles and gradually practise till you are able to keep the tongue flat and to see the opening into the throat. When you have accomplished this you have done well. Rest awhile.

Resume your exercise, and have the feeling of yawning: if you remember to keep the upper part of the chest raised, this will help to keep the throat open.

Having got thus far, try to keep the mouth open with the tongue lying flat on the floor of the mouth and concave at the back, with the soft palate well raised and the throat open.

This you should practise often, but not at first for more than two seconds at a time, gradually increasing to not more than five.

Before leaving this exercise, take another look at the back of the tongue; you will probably find at the very back a small convex part. Resume your yawning till you have got this part concave, and when you are successful in this, you may safely turn back to the exercise for emission (Exercise VI.).

On Production of Tone

"When you speak sweet, I'd have you do it ever."
Winter's Tale, iv. 3.

If we could only reason out tone production on common-sense lines, we would banish harsh, grating voices from our midst. A man should reveal his soul in his tone. Bombastic speaking is objectionable; it reveals the man within, and often serves as a key-note to his character.

Men make a great mistake in adopting false notions about public speaking. They decide in their thoughts that it is difficult to speak in public, and the moment they arrive at this decision public speaking becomes difficult, for "'tis in ourselves that we are thus, or thus." And because of this wrong thinking, or want of thinking generally, we are compelled to investigate the science of speech.

One fact in public speaking is worthy of

notice, viz. all *good* speaking is *easy* speaking. There should be no effort or strain on the vocal bands. It is the way in which you touch the vocal bands with the breath that determines the quality of the tone (see Exercise X.). If you play golf, you will realise what I say when I remind you that a forced stroke is a bad stroke: think of the delight experienced in a good drive with a free swing and an easy stroke. The same thing holds good in speaking: the lower part of the chest should have a free swing in inflation, and a light touch of the breath on the vocal bands; a good tone will be the result. The pianist is to a great extent judged by his touch.

The concentration of vocalisation should be on the upper part of the chest, not on the throat. At first, the strain on the chest will be great, because of using new muscles; in time the strain will wear away as the muscles become stronger and more pliable.

Think of the throat and mouth as a pipe through which the sound wave passes. Keep

the shoulders well thrown back and down, and the head evenly and easily poised. Speaking is a physical exertion, and as you strengthen the muscles you will strengthen the tone : right use and regular practice will strengthen weak voices. Consciousness of strained muscles invariably leads to additional strain—rarely to relaxation.

The chest must be kept steady during vocalisation, so also must the head and neck be perfectly steady. Take a deep breath and think of producing a pleasant tone. The artist sees in his mind's eye the colour he wishes to paint ; so should the speaker see in his mind's eye the tone colouring which he wishes to produce. His tone colouring will be cold and meaningless, unless he sees it in the mind. Every tone should emanate from the mind. If a speaker would grasp this fact he would solve the problem of inflection.

The will must dominate the muscles ; it is possible to conceive a certain tone in the mind and to fail in its oral production. In

this case, one naturally concludes that wrong muscles are being used. Take as examples clergyman's or teacher's sore throat; it is the result of using wrong muscles. Rest will not bring about a cure; the complaint will return with the resumption of voice use on the old lines: correct use of the muscles in vocalisation is the only cure.

Rasping tones are by far too common in schools. I do not say for one moment that objectionable tones are to be met with in every school, but they are to be met with in the schools where teachers conduct the classes with rasping voices.

A man who has much speaking in his office, or who has occasion to read documents aloud, invariably sits in a crouched position, or stands in a slouching position. These positions alone will close the throat. Were he to carry his chest in the upright position, the strain would be taken off the weak muscles of the throat and transferred to the chest. It is hoped that the exercises in this book will be of some value to such persons.

To turn from this type of speaker to the other extreme, good taste is violated when voice production intrudes on the ears of the hearers; the speaker is artificial and has not arrived at the art of concealing his art. "*Ars est celare artem.*"

Every man has not the faculty of criticising his own efforts, and few men have the power of correctly criticising the production of the speaking voice; and therefore discussion on the subject often drifts into a hopeless muddle. But critics cannot be too severe on the speaker who is so much bound up in himself that he is never conscious of doing anything wrong on a platform. This may be specially noticed amongst reciters; they are the greatest offenders in this respect.

Next to having something to say, the most important thing is common sense. If a speaker has the latter, he will not fail to acquire a good delivery, should he give delivery a thought. A man, to produce his voice well, must be physically fit; in other words, he should be in "fighting form" on

the platform. Voice production when properly managed is an excellent tonic for both body and mind.

A speaker should learn to stand steady (see Exercises I., II., III.); this, of course, does not mean that he should be unnaturally stiff; it means that he should not slouch, but should carry himself in proof of man being the only upright animal. Here let us remember that a man who has had the habit of stooping, slouching, or careless carriage, will feel stiff and awkward until he has acquired the habit of standing erect. No man should ever think of appearing on the platform or in the pulpit unless he determines to exert himself.

Here let me remind the speaker that he must be ready to adapt himself to circumstances. The quantity and length of vowel and the sense of the passage must determine whether he is to speak in a voice of thunder or in gentle tones. Whilst one should begin to build up the voice by cultivating the low tones, the low tones must not, of course, be

used indiscriminately and at all times. I know a man who would thunder out an invitation to partake of a cup of tea in the same tones as he would announce that his house was on fire.

In taking up these exercises, professional voice users may say they are doing harm instead of good. To such I say, some inconvenience is always experienced when premises are undergoing repairs if business is to be carried on as usual. Voice production is no exception to this rule. Let a man, if he is in earnest, take up these exercises and master each one thoroughly and in the order laid down before proceeding to the next, and *never think of these when he is in the pulpit or on the platform;* and by the time he arrives at the last exercise in the book, a new habit of voice production will have been acquired.

When we embark on a new venture, the success is often determined by the specific end in view. The success of the exercises will be determined by the faith that is in us.

Did you ever hear of a painter or a musician arriving at the height of excellence without practice? Yet it is a common belief that the speaker "is born, not made." Nothing could be further from the truth. Ninety men out of a hundred would be able to produce the voice well if they would only try under proper guidance. The difficulty comes in getting them to try. Indiscriminate, erratic efforts are of no use. A man must submit himself to discipline, bring application to bear on his work, and go through every exercise with wise discrimination, if he is to succeed.

From the foregoing it will be seen that in the development of tone I attach great importance to the muscles. Do not misunderstand me; this is not a plea for muscular development solely; it is a plea for the muscles to be developed to a given point, for a specific purpose; to carry muscular development beyond that point is a waste of energy.

Good tone production comes from a sound

body and should be a revelation of thought gradually evolved by concentration. The moment a man begins to speculate on effects and on his surroundings, he loses his true concentration, and consequently his influence over his audience.

On Resonance

"You cannot speak . . and lose your voice."
Hamlet, i. 2.

THE resonance cavities above the glottis are :—

1. The Larynx. 2. The Pharynx. 3. The Mouth. 4. The Nose.

The cavities below the glottis are :—

1. The Windpipe. 2. The Chest.

Resonance may be defined as the intensification and modification of sound by the production of vibration in other neighbouring bodies.

The mouth is the most important cavity in resonance, and the modifications are made by altering the position of the lower jaw, the lips, the tongue, and the soft palate.

Deep breathing, nerve force, and an open mouth are all required by the student who

wishes to cultivate a resonant tone: there is no voice which may not be improved under judicious training. If the prescribed breathing exercises have not been gone through, a difficulty in filling the lungs to the requisite capacity will be experienced: the muscles of the chest will be difficult to work; there may be inability to inflate the lungs properly; or a tendency to err in overburdening the lungs with air, by filling them too full, even to the point of straining. Let your own discretion be your tutor in this and in other exercises, but remember the tendency is to underdo rather than overdo the act of inflation. Cultivate the low tones first, lay the palms of the hands flat upon the breast, vocalise a single vowel, dwell on the vocalisation, and try to increase the vibration in the chest. On no consideration must the tone be forced; it must be soft and low, yet full of resonance. If you detect a want of resonance, observe the position of the chest as you vocalise; if the chest is falling in the slightest degree, the result will be either a breathy or a forced

tone, perhaps both combined, and a want of resonance, such as is to be found in the preaching voice of Canon Gough.

The first step must be to counteract the falling tendency: this will be brought about by expanding the chest gradually during vocalisation, and by keeping the mould of the mouth steady. There should be no strain on the muscles of the throat or tongue. Think of directing the sound wave against the hard palate immediately above the upper teeth; do not press it out of the mouth; have the mouth open in the proper shape for the given vowel, and the sound wave will come out of its own accord.

An important feature in vocalisation is what might be termed method of attack. If the speaker allows the breath to rush out before vocalising, the result will be a waste of breath, and a sound as if the letter "h" were prefixed: the vowel "ä" as in "father" will become "hä." If, on the other hand, the vocal ligaments or bands are tightened firmly before being sent into vibration, there

will ensue a jerk in the attack. The ideal attack is to touch the vocal bands gently with the breath the moment they come together blade to blade. In taking the breath off the vocal bands it should be done gradually, yet with precision. Some men have no discrimination in speaking; they never know the difference between sound and noise; they must be always beating the big drum, so to speak.

The vowel "ō" as in "no," prolonged, is the best vowel to practise first as an exercise for cultivating resonance. The position of the mouth could be gauged by taking an ordinary sized cork, holding it gently between the teeth, and fitting the lips lightly round it; ease the lips slightly without changing this formation, and take out the cork, keeping the teeth in the same position. The edges of the upper and lower teeth should remain visible; if the lips are brought down over the teeth, the tone will be impaired. In the formation of this vowel, the tongue is drawn back and somewhat raised near the middle

towards the back. Remember to husband the breath during vocalisation; the emission should come the moment the vocal bands cease to vibrate (see Exercise XV.).

Much discussion has taken place as to whether the larynx should remain absolutely still, or be left without observation. My plea is discipline of muscle; and whilst one cannot keep the larynx absolutely still, I think that it should be under control and kept steady, which is quite another thing from either of the two points of view quoted. In opening the mouth wide the larynx will go down, and if a speaker wants resonance, it is absolutely necessary to open the mouth well. This suggests that the larynx should be kept more down than up.

EXERCISE X

"Speak you so gently."
As You Like It, ii. 7.

The Vowel "ōō" as in "Cool"
First Exercise

Take up your position (see Exercises I., II., and III.). Part the teeth; place a flat pencil between the teeth; shape the lips lightly round it; take the pencil away, and keep the mould of mouth. In taking the pencil away, do not tighten the muscles of the lips or turn them out.

Practise this until you have an accurate idea of the shape of the mouth. Next, try to shape the mouth without using a pencil. If the teeth are parted sufficiently wide, one inward movement of the lips will give the necessary shape: it is the shape of the mouth when whistling.

Now, close the lips, fill the lungs, vocalise

in a round deep tone, the mouth being accurately shaped, and you will produce the vowel "ōō." Remember that you should stand in the upright position with the chest raised when vocalising. Prolong the vowel for five seconds in this and in all the vowel exercises. Continue this exercise whilst I criticise your defects.

Horrible! That is a meaningless "ōō." Remember what I said about concentration. Try again. But think: do not rush at it blindly. Every sound should be the outcome of feeling. You can only produce a sympathetic tone by having a tender thought in the mind. Reveal your soul in your tone. Proceed.

That is better, but you are forcing out breath whilst the vocal bands are in vibration. The first aim in voice production should be quality, not quantity.

Once more. No, no. Keep the entire chest rigid during vocalisation; you are allowing the chest walls to fall gradually, and this propels the breath out of the chest. Husband

your breath while vocalising. Fill your lungs, keep the chest walls rigid, put your mouth into the position and vocalise. Touch the vocal bands lightly with the breath and keep the strain on the upper part of the chest.

That was much better; but there was a slight strain on the muscles of the lips, and that is to be avoided.

Practise saying "ōo" for five minutes several times throughout the day. When practising, think of what you are doing; indiscriminate practice in voice production is always bad.

EXERCISE XI

"Yet soft."
Troil. & Cress. v. 3.

The Vowel "ōo" as in "Cool"
Second Exercise

Are you ready? Fill your lungs slowly and say "ōo" in a round, deep tone. That is right. Again; but having said "ōo," I want you to *keep the mould of mouth* till you mentally count five before closing it. Ah! you forgot to keep the mouth open. Try to do so this time. Good, you have succeeded, but there was a tremolo in the tone, caused by unsteady chest muscles. Keep the muscles steady and the tone will be steady. Again. As you said "ōo" you were closing the lips this time and shutting in the tone. That is better, but you are raising the back of the tongue and closing

the throat: keep the tongue steady during vocalisation. Once more; and remember to keep the mould of the mouth. Right! Practise for five minutes several times during the day.

EXERCISE XII

"Such sound expressing."
Tempest, iii. 3.

The Vowel "ōō" as in "Cool"
Third Exercise

Close your lips. Fill your lungs slowly and say "ōō" in a round, deep tone the moment your mouth is in position. You forget: the breath is forced out; consequently the tone is impaired. This time say "ōō"; keep the mould of mouth after the vocal bands have ceased to vibrate, and *the moment the sound wave has died, let the lower part of the chest walls fall gradually and the diaphragm rise.* This is the reason why I ask you to keep the mouth open, so that the emission may come out at the lips and not through the nostrils. There may be a tendency to close the throat during the

emission; keep the throat open till the breath is propelled from the lungs.

Practise this exercise carefully as often as you like, but do not continue after fatigue sets in.

EXERCISE XIII

The Vowel "ō" as in "No"
First Exercise

Droop the lower jaw about an inch, fit the lips into the "ō" shape, showing the edges of the teeth. As a beginner has a difficulty in gauging an inch, let him hold a halfpenny or a shilling on end between the teeth, and he will thereby attain the right measurement; or, better still, let him take a lemonade cork between the teeth, fit the lips lightly round it, and this will put the lips into the "ō" shape. Take the cork away without stiffening the muscles of the lips; do not turn the lips out as if pouting, nor turn and tighten them over the teeth in a simpering fashion, as you thereby lose the proper shape. When you are sure of the right position, close your lips, take a deep breath, *raising the chest walls and lowering the diaphragm*, without

overburdening the lungs with air; open the mouth; take the tongue back and up and vocalise. *All these exercises should be practised at first in a full, deep tone.* Do not raise the shoulders when inflating, or let them or the chest fall during vocalisation. If you keep the chest walls and the shoulders steady you will have a steady tone; keep the muscles of the throat also steady and don't let the lips quiver. Puffing out or straining the cheeks is to be avoided. Proceed to vocalisation whilst I anticipate your difficulties.

Wrong. You have allowed breath to escape before vocalising. Breath should not be allowed to escape before, or pressed out during, vocalisation.

You are closing the throat; there is accordingly a harshness in the tone. You are placing the strain upon the weak muscles of the throat instead of the strong muscles of the chest. You have examples of this in many speakers, notably Mr Chamberlain and Mr George Alexander.

Keep the throat open; have the feeling of

yawning in the throat when you speak; take up the soft palate and throw the strain on the chest. Remember that the shape of the mouth determines the vowel.

Once more; and take warning not to begin before you are ready. Inflate slowly. Let there be a gradual attack on the vocal bands. Do not vary the pressure of breath on the vocal bands during vocalisation, or you will vary the tone. Practise this exercise for about ten minutes every day, several times a day.

EXERCISE XIV

The Vowel "ō" as in "No"
Second Exercise

Close your lips; fill your lungs; say "ō" in a full, deep tone, and prolong it for about five seconds. Have the strain on the chest; keep the lips steady; do not press out the breath during vocalisation; lift the breath off the vocal bands without a jerk; and keep the mould of mouth until you mentally count five after the vocal bands have ceased to vibrate. If you produce a good vowel you must have had a good mould or pattern; therefore, shape your mouth.

Practise for five minutes several times during the day.

EXERCISE XV

The Vowel "ō" as in "No"
Third Exercise

Close your lips; fill your lungs; say "ō" in a full, round tone the moment you have the mouth in the "ō" shape. Do not *force* the breath; if you force it out you impair the tone and give it a breathy, strained sound. Pay careful heed to the chest walls, do not let them fall gradually. Keep the chest steady. The moment the vocal bands have ceased to vibrate, let the chest walls fall gradually, keeping the mouth open in the "ō" shape, and this action will propel the breath out of the lungs.

Practise this exercise carefully, as often as you like, but do not continue after fatigue sets in.

EXERCISE XVI

THE FOLLOWING VOWEL "ȏ" IS THE ONE USED IN SOUTHERN ENGLISH

IT is a diphthong made up of "ŏ" and "ōo." The mouth is shaped first for "ŏ" and glides into the "ōo" shape, the breath being held as in "ŏ" and "ōo" during vocalisation, and emitted before closing the lips after the vocal bands have ceased to vibrate.

See preceding exercises.

EXERCISE XVII

The Vowel "ä" as in "Father"
First Exercise

This is the most difficult vowel to produce: the production will be comparatively easy if Exercises VIII. and IX. have been thoroughly mastered.

Fill the lungs, droop the lower jaw about an inch, ease the lips off the teeth, so that nearly half of the teeth may be seen; keep the tongue lying flat on the floor of the mouth and concave towards the back. Raise the soft palate, be careful not to let the tongue rise at either side or in the middle. When this position has been acquired by practice, fill the lungs, put the mouth into above position, every movement taking place *simultaneously*, and vocalise immediately, without emitting breath either before or during vocalisation.

It is of great importance to open the mouth very wide whilst practising this vowel, as the larger the cavity the greater the resonance: if the mouth is opened to straining point the tone will be affected. During vocalisation the chest walls should remain steady as in the other vowel exercises. The best examples of full, resonant tones that I have heard were given by the late Dr Joseph Parker, the late Bishop of Newcastle-on-Tyne, and Mr Forbes Robertson in "Hamlet." Yet it must always be borne in mind that the first great aim in voice production is *quality*, not quantity.

EXERCISE XVIII

The Vowel "ä" as in "Father"
Second Exercise

Fill the lungs, raise the upper part of the chest, droop the lower jaw about an inch, have the throat wide open with the strain on the chest muscles, vocalise lightly, and keep the mould of mouth after the vocal bands have ceased to vibrate.

Keep the throat and tongue, as well as the chest muscles, steady during vocalisation.

EXERCISE XIX

The Vowel "ä" as in "Father"
Third Exercise

Fill the lungs, raise the upper part of the chest, droop the lower jaw about an inch, have the throat wide open with the strain on the chest muscles, *keep the mould of mouth and emit breath* after the vocal bands have ceased to vibrate.

Keep the throat and tongue, as well as the chest muscles, steady during vocalisation.

EXERCISE XX

The Vowel "ī" as in "High"
First Exercise

The vowel "ī" is a diphthong. It is made up of two vowels, "ä" and "ē." Open the mouth wide; open the throat; keep the tongue lying flat on the floor of the mouth, and concave towards the back; vocalise, and you will produce "ä": whilst the vocal bands are vibrating, take up the tongue towards the hard gum, gripping the sides of the gum with the sides of the tongue, keeping the point of the tongue concave, and thus forming a small aperture between the point of the tongue and the gum, and you will produce ē—thus completing the diphthong. All this time the lower jaw must be kept down and steady.

EXERCISE XXI

The Vowel "ī" as in "High"
Second Exercise

Vocalise as in the previous exercise; the moment the vocal bands cease to vibrate, let the tongue fall gently to its former position on the floor of the mouth. Keep the mouth open till you mentally count five; *take care that the tongue does not quiver and rise in the middle or at the back;* also, keep the soft palate steady and the throat open.

Practise for ten minutes several times a day.

EXERCISE XXII

The Vowel "ī" as in "High"
Third Exercise

Vocalise as in Exercises I. and II., keeping the mouth open as directed in Exercise II., and *emit the breath* the moment the vocal bands cease to vibrate. Keep the throat and mouth open during the emission. The breath will be propelled out of the lungs if you let the lower part of the chest fall gradually.

Practise for ten minutes several times a day.

EXERCISE XXIII

Recapitulation

Fill the lungs; say "ōō"; allow no forcible emission of breath during vocalisation; keep the mouth in "ōō" position after the vocal bands have ceased to vibrate; then emit the breath before shutting the mouth.

Practise each vowel in its turn in this way, remembering always to fill the lungs before beginning, to husband the breath during vocalisation, and to emit the breath before the mouth is shut.

Inflate for five seconds, vocalise for five seconds, and emit the breath for five seconds, thus:—

Inflate, say "ōō"; hold the breath during vocalisation, then emit breath after vocalisa-

tion and before shutting the mouth. Take the vowels "ä" and "ī" in the same way.

Practise for ten minutes.

EXERCISE XXIV

Tone Production for "ōō" and "ō" combined

Inflate, say "ōō" for about five seconds, and, without stopping the vocalisation, change the shape of the mouth very gradually until it is in the "ō" shape, then keep the mouth in position, and emit breath after vocalisation, thus :—

Inflate, say "ōō-ō" in one breath, then emit the breath.

Again inflate, say ōō-ō-ōō-ō, emit.

Inflate, ōō-ō-ōō-ō-ōō-ō-ōō-ō, emit; inflate, ōō-ō-ōō-ō-ōō-ō, emit.

Inflate, ōō-ō-ōō-ō-ōō-ō-ōō-ō-ōō-ō-ōō-ō, emit.

Inflate, ōō-ō-ōō-ō-ōō-ō-ō, emit; inflate, ōō-ō-ō-ōō-ō-ō, emit.

Inflate, ōō-ō-ō-ōō-ō-ō-ōō-ō-ō-ōō-ō-ō-ōō-ō-ō-ōō-ō-ō, emit.

Practise for fifteen minutes at a time.

EXERCISE XXV

Lengthen out the Vowels

Breathe deeply; open the mouth as wide as you can; keep the chest rigid, and stand steady. Lengthen out the vowels.

Inflate, ōō-ō-ä-ōō-ō-ä-ōō-ō-ä, emit.

Inflate, ōō-ō-ī-ōō-ō-ä-ōō-ō-ī-ōō-ō-ä, emit.

Inflate, ōō-ō-ä-ē-ōō-ä-ē-ōō-ō-ä-ē, emit.

Inflate, ōō-ō-ī-ōō-ō-ī-ōō-ō-ī-ōō-ō-ī, emit.

Practise for twenty minutes.

EXERCISE XXVI

ALWAYS practise these exercises in the low tones: "ōō" must be as low as "ō," and "ä" as low as either "ōō" or "ō."

The vocal bands must not cease to vibrate: change from one vowel to another gradually.

Inflate, ōō-ō-ä—ōō-ō-ä—ōō-ō-ä—ōō-ō-ä, emit.

Inflate, ōō-ō-ä—ōō-ō-ē—ōō-ō-ē—ōō-ō-ä, emit.

Inflate, ōō-ō-ē—ōō-ō-ē—ōō-ō-ē—ōō-ō-ē, emit.

Inflate, ōō-ō-ī—ōō-ō-ī—ōō-ō-ī—ōō-ō-ī, emit.

EXERCISE XXVII

INFLATE, ōō-ō-ä-ē-ī—ōō-ō-ä-ē-ī—ōō-ō-ä, emit.

Inflate, ōō-ō-ōō-ä-ōō-ē-ōō-ī—ōō-ō-ōō-ō-ōō, emit.

Inflate, ōō-ō-ē — ōō-ō-ē — ōō-ō-ē — ōō-ō-ē ōō-ō-ē, emit.

Inflate, ōō-ō-ä—ōō-ō-ä—ōō-ō-ä—ōō-ō-ä—ōō-ō-ä, emit.

Inflate, ō-ōō-ī — ō-ōō-ī — ō-ōō-ī — ō-ōō-ī — ō-ōō-ī, emit.

Inflate, ē-ōō-ō—ē-ōō-ō—ē-ōō-ō—ē-ōō-ō—ē-ōō-ō, emit.

Inflate, ōō-ä — ōō-ä — ōō-ä—ōō-ä—ōō-ä—ōō-ä, emit.

Inflate, ōō-ä-ō—ōō-ä-ō—ōō-ä-ō—ōō-ä-ō—ōō-ä-ō, emit.

On Articulation

A MAN may have bad or indifferent voice production, and he will be tolerated by an audience; but if his articulation is bad, the British public will not go to listen to him. Bad articulation may account for many empty pews in churches.

I do not approve of quick speaking, but it is absolutely necessary to keep the organs of articulation working when addressing an audience. It is generally known that men do not sufficiently open their mouths in speaking, and I know many speakers who open their mouths when producing vowels, and shut them on consonants, with the result that there is no articulation; and this leads to what is known as the "bow-wow" style of speaking.

The teeth should never remain together when speaking, and should always be kept

about an inch apart, unless when articulating s, z, ch, sh, zh, or j, and then they are only meeting momentarily to part quickly again. Elasticity of movement in the lower jaw and mobility of the lips, tongue, soft palate, and pharynx are necessary for good articulation. Indeed, if we had not mobility of these organs we would be unable to speak our own language. In winter I have again and again come in from driving twenty or thirty miles in intense cold, and found my lips so stiffened that it was almost impossible to articulate with them. Stiff muscles in the lips or tongue always cause thick articulation.

In public speaking it is necessary to have no barrier in the way of clear articulation. To this end the would-be articulate speaker should practise speaking with the teeth apart, and work the lips and tongue independently of the lower jaw.

Take, for example, one word, "up." You open the mouth to the shape of the vowel sound, bring the lips together, and part them

again with explosive force, without shutting the teeth. If you shut the teeth, you lose the explosive force, and consequently the articulation; and this holds good with all explosives.

Take a word ending with a resonant for our next example, "am." You open the mouth to the shape of the vowel sound, and instead of shutting the mouth by taking up the lower jaw, you keep the lower jaw steady, close the lips lightly, and then part them again: if you keep the lips together the sound is cut, and not propelled by the emission of breath, which would otherwise have taken place had the lips been parted.

As a last example, take the sibilant "s" as in "ass." Open the mouth to the shape of the vowel sound, take up the lower teeth till they almost touch the upper, raise the tongue, holding it lightly to the back of the upper teeth and the hard gum, force the breath through, and quickly droop the lower jaw and the tongue; in this way you have a

rush of breath, which travels out and gives clear articulation.

Other points in articulation will be duly discussed as we proceed with our exercises.

Organs of Articulation

THE organs of articulation are, the Pharynx, the Soft Palate and Uvula, the Tongue, the Hard Gum or Palate, the Teeth, the Lower Jaw, and the Lips.

These are divided into two classes—Active and Passive.

Active Organs:—

The Pharynx, the Soft Palate and Uvula, the Tongue, the Lips, and the Lower Jaw, which includes the Lower Teeth.

Passive:—

The Hard Gum, which includes the Upper Teeth.

NOTE.—*The upper lip is active.*

Table of Consonants

	Breathed.	Voiced.	Resonants.
Labials .	P	B W	M
Labio-Dentals .	F	V	
Linguo-Dentals	Th S	Th Z	
Linguo-Palatals	T Sh Ch (L) (R)	D Zh J L R Y	N
Gutturals . .	K H Ch	G (R)	Ng

(L) breathed: peculiar to Wales.
(R) breathed: common in the South of England.
(R) burred: Northumbrian.

EXERCISE XXVIII

Resonants: *M*, *N*, *Ng*

"M" is articulated by closing the lips easily, letting the soft palate fall lightly on the back of the tongue, and vocalising: the sound wave fills the mouth first, and then makes its escape through the nose. Always part the lips, after the vocal bands have ceased to vibrate at the end of a phrase. This gives point to the articulation, and clears away the breath which has gathered in the mouth.

"N" is articulated by drooping the lower jaw, raising the tongue and fitting it round the hard gum, thus shutting off the oral passage, then drooping the soft palate slightly and vocalising: the sound wave fills the cavity between the tongue and the roof of the mouth, and then makes its escape through the nose.

"Ng" is articulated as one sound. The back of the tongue is raised, the soft palate is lowered, they come together and shut off the oral cavity completely. All the vocalisation is directed through the nose.

The prevailing fashion, in what is known as "the smart set," of cutting off the "g," such as "sayin" for "saying," is to be avoided; and so should all other affectations in public speaking.

On Vowels, Resonants, Explosives, and Fricatives

A SPEAKER should know how to vary the breath when articulating one or other of these sounds at the end of a phrase or sentence.

1. The emission takes place after the *Vowel*, and there should be an open oral passage.

2. The emission takes place after the *Resonant*, when an open oral passage is made by keeping the mouth open and letting the tongue fall lightly and flat on the floor of the mouth. If the organs are parted with force before the vocal bands cease to vibrate, a vowel is added; if they are parted by force after the vocal bands have ceased to vibrate, a strained effect with an explosive force mars the utterance.

3. Emission plays an important part in

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articulating the *Explosives*; in fact, the breath is essential to the articulation. The organs meeting at one of the three stop positions intercept the emission momentarily, and part again with explosive force. If the organs are not parted, the terminal explosive is only suggested (as in many French words); and if the organs are parted without sufficient force, the articulation is weak. It might be well for those who are studying the phonetics of spoken English to consider this fact: it is because of the want of propelling power, and the decided parting of the organs, that some of the foremost authorities are bad speakers in the lecture room.

4. *Fricatives* are produced by the organs being brought together and the breath being forced between them. At the end of each phrase or sentence with a fricative, the mouth should be suddenly, but not jerkily, opened to propel the sound or breath.

Table of Explosives

	Breathed.	Voiced.
Labials . . .	P	B
Linguo-Dental-Palatals	T	D
Linguo-Palatal-Gutturals	K	G (hard)

EXERCISE XXIX

"You must confine yourself within the modest limits of *order*."
Twelfth Night, i. 3.

Explosives: P, B; T, D; K, G (hard)

The lips should always be held lightly together when the vocal organs are in repose; if we would only remember this rule, the attack of a labial at the beginning of a word would be much easier. An explosive at the beginning of a word loses much of its force because it comes under the influence of the vowel which follows it.

Clear articulation in a speaker is determined by the force and precision which he uses for the *terminal* explosives.

P, B

To articulate a terminal "P," for instance, a percussion and an immediate parting of the lips take place; the breath is stopped

momentarily, and with the sudden parting of the lips plosive force is added to the breath. Without this parting you have no articulation. In public speaking an additional force is added by a propelling movement from the lower part of the chest: in ordinary conversation the breath is propelled out of the mouth by the pharynx. Not only do the chest movements add to the articulation and make the sound wave travel, but they indicate whether a speaker is animate or inanimate.

"B" is articulated in the same way, but with this difference: "B" is *voiced*, whereas "P" is *breathed.*

T, D

When the lips are closed, the rim of the tongue is raised to the hard gum, but it is by the point of the tongue that the above letters are articulated. When "T" begins a word, the articulation of "T" is the parting of the tongue from the roof of the mouth to form the syllable. "T" is articulated at

the end of a word by a percussion of the tongue and the hard gum, and then an immediate parting: without the latter, there would be no articulation. "T" is *breathed*, "D" is *voiced*.

K, G (hard)

The last two explosives on the list are produced by the back of the tongue being raised to meet the soft palate, which is drooped till the two meet. The oral passage is momentarily shut by this action; a percussion and an immediate parting take place, the tongue falls instantly to its normal position, and the soft palate is quickly lifted up again. "K" is *breathed*, "G" (hard) is *voiced*.

Table of Fricatives

	Breathed.	Voiced.
Labial . .		W
Labio-Dentals .	F	V
Linguo-Dentals .	Th	Th
Linguo-Dentals .	S	Z
Linguo-Palatals (frontal) . .	(R)	R
Linguo-Palatals .	Sh	Zh
Linguo-Palatals .	Ch (*Ch*urch)	J
Linguo-Palatal .		Y
Linguo-Palatals (posterior) .	Ch (lo*ch*)	R (burred)
Aspirate . .	H	

EXERCISE XXX

A FRICATIVE is caused by breath being forced through between two organs held in close proximity to each other.

"W" (voiced) is produced by putting the lips into the "ōō" position, taking up the middle of the tongue, and drawing the lips quickly back into their normal position as one vocalises.

"F" is articulated by raising the lower lip to the edge of the upper teeth, pressing the lip to the teeth, blowing the breath through between the teeth, and letting the lip fall into its normal position quickly, as the remainder of the breath is pushed out of the mouth.

"V" is produced in the same way, but instead of pushing out the breath, you vocalise, and the tone wave comes through between the teeth and out of the mouth as the lip is drawn away.

"Th" has two sounds. In the one it is breathed as in "thin"; in the other it is voiced as in "then."

"Th" breathed is produced by putting the point of the tongue between the teeth, and pressing it lightly to the edge of the upper teeth, whilst the breath is forced through between the upper teeth. Then the tongue is drawn quickly back, and the mouth is held open till the remainder of the breath is pushed out of the mouth by the pharynx.

"Th" voiced is produced by putting the tongue in the same position, sending the vocal bands into vibration immediately, and taking the tongue away as the vocal bands cease to vibrate.

For "S" see p. 95.

"Z" is produced like "S," but is *voiced.*

("R") (light or breathed or whispered) is articulated by raising the tongue, breathing on it, and the breath passes through as the tongue strikes the hard palate lightly. This (the "off glide" of some works on

Phonetics) is met with in the Southern speaker in such words as "war"; if the point of the tongue is not raised as the breath comes out, the word becomes "wa-ah."

("R") (burred) is produced by raising the back of the tongue and vibrating the soft palate against it. Public speakers who use this "r" are invariably troubled with clergyman's sore throat: the only cure is to articulate "r" correctly, and the power to do this can be acquired in a very short time if the speaker is in earnest.

"R" (trilled), and also "L," may be looked upon as flowing sounds. They have always been closely associated with each other.

For my part I associate "L" with "N"; in fact I look upon "L" *in declamation* as a resonant, with *part* of the sound wave directed through the nose.

Years ago I was struck by the great resonance which the late Dr Parker of the City Temple used to get out of words such

as "tell," "will," etc. I attended the City Temple Sunday after Sunday to see if I could find out how this effect was produced. One day he uttered the word "bell" with such wonderful resonance that I caught the blending of both the oral and nasal cavities in the "L."

"L" is articulated by raising the point of the tongue to the hard gum, holding it there, and allowing the sound wave to escape between the teeth and the sides of the tongue: by drooping the soft palate slightly, part of the sound wave can be directed also through the nose, and this adds greatly to tone colouring and effect.

"R" (trilled) is generally looked upon as being articulated by raising the point of the tongue to the hard gum, and pressing the vocalised breath with some force between the tongue and the teeth, causing the former to vibrate.

In my work as a stammering specialist, whilst watching a stammerer articulate "R," I discovered that he was only using the

right side of his tongue in articulating the sound. On reproving him for this he assured me that he could not get the trill any other way, after about five minutes' practice. In my endeavours to give him the true movements of the tongue, I took a hand mirror in one hand, and an electric torch in the other, and asked him to watch the movements of my tongue. It was then that I discovered the right side of my tongue was producing a trill, and the left side was perfectly steady in contact with the gum.

"Sh" is produced by raising the sides of the tongue to the hard gum, leaving an aperture at the middle of the tongue, and pushing the breath through it.

"Zh" is produced by placing the tongue in the same position, but narrowing the aperture till the tongue and hard gum almost touch. It is, of course, *voiced.*

"Ch" (breathed) as in "church." The blade of the tongue is raised to the hard gum; the passage is closed momentarily by a slight muscular pressure of the tongue;

the middle of the tongue on the parting is made concave to allow the breath to escape, whilst the sides remain in contact with the gums at either side.

"J," which is *voiced*, is produced by the tongue being placed in the same position as the above "ch," but during vocalisation it remains almost in contact with the upper gum.

"Y" is produced by putting the tongue into position for the vowel "E," and adding a slight contractile movement of the fore part of the tongue towards the hard palate, afterwards allowing it to fall gently to the floor of the mouth.

"Ch," as in "loch," is articulated by the back of the tongue being raised in close proximity to the soft palate, and the breath pushed through between these two organs.

"H" is an aspirate, produced by the breath being forced past the edges of the vocal bands whilst they are held apart.

EXERCISE XXXI

Exercise to practise Opening the Mouth, Tone Production, and Systematic Breathing

1. "I AM thy father."

Fill the lungs. In a full, deep tone say "I"; prolong the tone for about five seconds, stop the vocalisation, keep the mould of mouth and emit breath.

2. Fill the lungs. Say "am" in a full, deep tone, prolong the "ă" with the mouth open, close the lips lightly, and keep up the vocalisation on the resonant "m" quite as long as your vowel "ă"; part the lips, keep the tongue lying flat on the floor of the mouth, with the throat wide open; and hold the lips apart till you have practically emptied the lungs.

3. Fill your lungs. Put the tongue between the teeth, vocalise with the lips apart,

and this will give you "th"; then open the mouth wide for the vowel sound of "ī," keep the mouth open, stop the vocalisation, let the tongue fall gently on the floor of the mouth, and emit the breath.

4. Fill your lungs. Put the lower lip against the edge of the upper teeth for "f," force out a little breath, open the mouth and vocalise the moment the lip has lost contact with the teeth, prolong the vowel "ä," put the tongue between the teeth for the "th," open the mouth for the "ë" sound, raise the tip of the tongue towards the hard gum, and draw it back for the "r." The moment the vocal bands cease to vibrate, let the tongue fall to the floor of the mouth; keep the mouth open and emit breath.

5. Try the exercise again, and you will understand it written thus:—

Inflate, "*I*," emit / inflate, "*am*," emit / inflate, "*thy*," emit / inflate, "*father*," emit.

6. Inflate with the lips closed, emit with the mouth wide open. Allow five seconds

to inflate, five for vocalisation, and five to emit breath.

7. Practise as an exercise, one breath to each word, the following:—

"I / am / thy / father's / spirit /
Doom'd / for / a / certain / term / to / walk / the / night/
And / for / the / day / confin'd / to / fast / in / fires /
Till / the / foul / crimes / done / in / my / days / of / nature /
Are / burnt / and / purg'd / away./"

8. "O / the / long / and / dreary / Winter /
O / the / cold / and / cruel / Winter /
Ever / thicker / thicker / thicker /
Froze / the / ice / on / lake / and / river /
Ever / deeper / deeper / deeper /
Fell / the / snow / o'er / all / the / landscape /
Fell / the / covering / snow / and / drifted /
Through/the/forest/round/the/village./"

EXERCISE XXXII

1. From the first exercise, I have impressed upon you to read with a round, full tone: if you have carried the instructions out, your voice will have gained much in resonance, although your delivery may be much duller than when you took up the exercises.

2. The next point you have to observe is, to produce the high notes of your tone in exactly the same method as your low tones. In your natural speaking pitch, count *one*, *two*, *three*, *four*, *five*, prolonging each number slightly, and gradually *lowering* the pitch all the time, going downstairs as it were with your voice. If you have succeeded in this exercise, try the following.

3. Fill your lungs, and begin to count from "one" to "five" in your natural pitch, but gradually *rise* at each number; associate it with going upstairs with the voice. The

tendency will be to sing. Avoid this. In the singing voice you *jump* from one note to another; in the speaking, you *glide*.

4. Perhaps an easier exercise would be to cry "Ho," as if you were calling after some deaf person who has just left your side. Every "Ho" will take your deaf friend four paces from you, and you will require to raise the pitch every time to make the sound wave travel in a sustained tone.

EXERCISE XXXIII

Exercises to practise Opening the Mouth, Continued Vocalisation, Mobility in the Organs of Articulation, and Systematic Breathing

1. Adopt as a rule running words ending with a vowel sound or a resonant sound on to the following word, provided you make sense of the passage.

2. For instance, in "I am thy father's spirit," "I" can be run on to "am," "am" on to "thy," and "thy" on to "father's." At "father's" there is a momentary hiss and a quick downward movement of the lower jaw and tongue for the articulation of "s"; otherwise you would run "father's" into "spirit," and would make only one "s" and run the two words together.

Fill the lungs again, and say "spirit"; take the tongue down from the hard gum with explosive force, let it lie on the floor of the mouth, and keep the mouth open to let the explosive force travel.

EXERCISE XXXIV

THE speech should be read thus:—

(Inflate) *I—am—thy—father's* (hiss; inflate) *spirit* (explosive).

(Inflate) *Doom'd* (explosive; inflate) *for* (emit a little breath; inflate) *a — certain — term — to — walk* (explosive; inflate) *the — night* (explosive), etc.

Practise, with due regard to vocalisation and articulation: you will see from above how every letter (or rather, every sound) takes its own position in good speaking, and how one word fits into another in the same way as in a piece of machinery one cogwheel fits into another. After much practice you will be able to speak continuously without stopping to inflate so often and for articulation. Keep words separate; never run them *into* each other; let them come in as quick succession as your organs can form them clearly, but no faster.

EXERCISE XXXV

You remember that there are two kinds of fricatives, voiced and unvoiced—flat and sharp. We can extend the previous rule by including *voiced* fricatives. Our extension will now read: adopt as a rule running words ending with a vowel sound, a resonant or a *voiced fricative* on to the following word, provided you make sense of the passage.

Preserve your balance and continue the vocalisation; in other words, keep turning the cogwheels and the exercise will read thus :—

"I am thy father's / spirit/
Doom'd / for a certain term to walk/
the night /
And / for the day confin'd / to fast / in fires /
Till the foul crimes / done in my days of
nature /
Are burnt / and / purg'd / away."

In "I-am-thy" the vocal bands never stop vibrating, and the breath pressure on the vocal bands is the same throughout. All the change is on the side of the organs of articulation as they glide from one position into another. There is a slight cessation of vocalisation at the "f" of *father's*, "f" being unvoiced, but the vibration should immediately go on to the remaining sounds. If you get the parting of the organs right for the "s" of *father's*, the breath will be propelled out of the mouth by a slight upward movement of the diaphragm. As soon as the breath is sent out of the mouth quickly, the lips should be brought together gradually and without a snap. The closing of the lips should be the signal for inflation, and the inflation will be felt by a slight downward movement of the diaphragm. All the time the entire chest should be expanded. The balance on the word "spirit" will be best got by prolonging the first syllable—"spĕ'rit," not "spir'it." After the lips are parted at the "p" the mouth should

be kept open for the "ĕ" and also for the "rit," the tongue being used to articulate both "r" and "t," with the lips apart and the lower jaw down. If this cannot be done easily and naturally, then the articulation of the individual letters has not been mastered, and there is no other way out of the difficulty than to turn back and master the articulation of "r" and "t." The explosive "t" is propelled by a slight upward movement of the diaphragm, and a slight simultaneous inward movement of the lower part of the chest. This being the end of the line, the mouth is held open till what might be termed the *after-breath* oozes out of the mouth. If you let the chest walls fall too far, you rest in the delivery, and, consequently, dull it. There is too much *resting* with the average speaker, just as there is too much resting with the untrained, lazy, or indifferent workman. A much deeper inflation is required for "doom'd," because more breath has been expended in the articulation of "spirit." Many speakers say "doom*t*"

instead of "doom'*d*," the reason being the non-voicing of the explosive "d." In finishing "doom'd" the lips are brought together for the resonant "m," and as the sound is prolonged, the tongue is slipped up to the hard gum before the lips are parted; the lips are then parted, the vocalisation is sustained, and the tongue is instantly taken from the hard gum, and the breath is with precision lifted off the vocal bands. If in saying "m" the lips lose contact with each other before the tongue is raised to the hard gum, a vowel sound will be produced between the resonant and the explosive. Again, if the breath is not lifted off the vocal bands at the moment when the tongue is parted from the hard gum, a vowel will be added and the word will be "doom'da." This is slovenly speaking, and many speakers, quite unknown to themselves and to the annoyance of their hearers, fall into such slovenly habits. Another deep inflation is required for the phrase, "for a certain term to walk." "R" in "for," be it noted, is a voiced fricative,

and the "k" of "walk" is the first terminal sharp letter. To say "walk," "wa" is produced, then there is a closure of the soft palate and the tongue, whilst the vocalisation ceases, and an immediate parting takes place. The diaphragm rises, and simultaneously the lower part of the chest falls slightly. Take a deep inflation, and keep the breath in the lungs to say "the night." The same movements take place as at "spirit" in articulating the terminal letter. We have already had an example of the terminal "d," so the principle need not be repeated for "and" and "confin'd." No difficulty need be encountered at "to fast." A word of explanation may with advantage be given at "in fires"—pronounced "*in fīrz*." Here the "s" takes the "z" sound, but seeing that it is at the end of the line, it would be well to stop the vocalisation momentarily, as the entire line can be read in one breath. To make the meaning clear, however, a cæsura should come in after the word "crimes." A slight emission without a collapse of the

chest should take place after "*krīmz*," and a full inflation before saying "done in my days of nature." "S" in "days" takes the "z" sound, "f" in "of" takes the "v" sound, and can, therefore, be run on to "nature." Instead of running on to "are burnt," observe the *end* of the line. Former examples are easily recognised in "and" and "purg'd." Notice there has been no collapse of the chest throughout this exercise. If a collapse has taken place, you have practised wrongly; go back to the beginning of the exercise, and try and try again till you have mastered the principle.

EXERCISE XXXVI

THERE now remains for us to consider the terminal unvoiced fricatives and the explosives. Take, for example, the line—"He jests at scars that never felt a wound." As you read the line, preserve the balance of the voice, work the organs of articulation, and watch the behaviour of the organs in a mirror. You will be tempted to say "Hejestsatscars," running the words into each other, keeping your teeth together at the terminal sibilant, going on to "at scars" with your teeth still closed, slurring the "t" of "at" on to "scars," and keeping the teeth closed at the terminal "s" in "scars." That, of course, would be quite wrong. You would be mumbling your words, not articulating them. Fill your lungs, keep the chest walls expanded, and say in one breath, "He jests at scars." Observe economy of breath,

and remember the idea of keeping the cog-wheels working. *Henceforth there must be no collapse of the chest till you come to the end of a sentence.* In articulating the terminal "s" in "jests" (see p. 95) the organs must part for the clear articulation, which is the emission of breath propelled out of the mouth; and without pausing you should vocalise the "a" of "at," keep the mouth open, put up the tongue to the roof of the mouth, stop the vocalisation momentarily, part the organs for the "t," and instantly say "scars." There must be no resting after "He jests at scars." In saying "that never felt a wound," the mouth is open all the time, and the lips and tongue are working independently of the lower jaw. NOTE.—The mouth must not close at "wound" till the tongue is parted from the hard gum for the articulation of "d."

This open articulation is the secret of good easy speaking, without which no man will ever be heard distinctly by his audience in a large hall. Solve the problem of articula-

tion and your speaking will have a new charm, a new life, for the mechanism will be working in perfect order. Not a single false click of the machinery must be heard. A new force, a new power, will be added to all that you say; you will feel it, your audience will feel it, and individual members who are competent critics will express the pleasure which they have in listening to you.

When men attain this stage in speaking, they grow physically alert and carry their own breeze, so to speak, in all that they say or do before an audience. It is an awakening of the power which thrills and enthrals men. You will then know that the mechanism of speech has been mastered, and your attention will now be directed to the art of delivery, conscious that you have acquired the power of making yourself heard; you will now trust your own judgment and your own efforts. At times the very tones of your own voice will thrill you as you speak. Regulate your breathing and you will regu-

late your passion; if you can do this, you will have found your mental equilibrium in speech, and, depend upon it, you will be one of the chosen. For in speech also, "Many be called, but few chosen."

Additional Exercises for Practice

1. "Hence, in the second chasm we heard the ghosts,
Who gibber in low melancholy sounds,
With wide-stretch'd nostrils snort, and on themselves
Smite with their palms. Upon the banks a scurf,
From the foul steam condensed, encrusting hung,
That held sharp combat with the sight and smell."

Dante.

2. "All night the chiefs before their vessels lay,
And lost in sleep the labours of the day:
All but the king; with various thoughts oppress'd,

His country's cares lay rolling in his
breast.
As when by lightnings Jove's ethereal
power
Foretells the rattling hail, or weighty
shower,
Or sends soft snows to whiten all the
shore,
Or bids the brazen throat of war to
roar;
By fits one flash succeeds as one
expires,
And heaven flames thick with momentary
fires:
So bursting frequent from Atrides'
breast,
Sighs following sighs his inward fears
confess'd."

Homer.

3. "Methinks I am a prophet new inspired,
And thus expiring do foretell of him:
His rash, fierce blaze of riot cannot last,

For violent fires soon burn out themselves;
Small showers last long, but sudden storms are short;
He tires betimes that spurs too fast betimes;
With eager feeding food doth choke the feeder:
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.
This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,

Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm,
this England."

Shakespeare.

EXERCISE XXXVII

Quick Inflation and Animation

1. Read over once, grouping and phrasing according to sense, being careful to *sustain* the tone throughout and to the end.

2. Practise inflating quickly at the beginning of each phrase, and this will give your delivery animation; vary the length of the phrase; avoid long phrasing.

3. Husband the breath; allow only a little of the breath to "follow through" at the end of the phrase; keep the main store of breath in the lungs till you come to the end of the sentence.

4. When you expend a little breath at the end of a phrase, be sure to compensate for that expenditure by taking in more breath before beginning to read the next phrase: a business man knows the value of paying into his banking account the amount he has paid out. This makes the business a going concern. The same idea holds good in speaking when applied to the breath.

Henry V. before Harfleur

Once more unto the breach, dear friends, once more ;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility :
But when the blast of war blows in our ears,
Then imitate the action of the tiger ;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage ;
Then lend the eye a terrible aspect ;
Let it pry through the portage of the head
Like the brass cannon ; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostrils wide,
Hold hard the breath, and bend up every spirit
To his full height ! On, on, you noblest English !

Whose blood is fet from fathers of war-proof;
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit; and upon this charge
Cry "God for Harry! England and Saint George!"

Remarks on Stammering

Doctor. "The patient must minister to himself."
Macbeth, v. 3.

THE stammerer who has reached middle life will find that the above quotation strikes a chord which produces a responsive note within him. True, the Doctor in "Macbeth" did not say this of stammering, but it will appeal to stammerers all the same. The foregoing exercises are calculated to be of some value to stammerers, but they specially are warned against taking them up and plunging into and through them, without first having mastered position and breathing.

Having thoroughly mastered these, the next point is to discipline the mind to vocalisation and articulation, because stammerers as a rule are erratic and excitable, and can rarely settle down to practise without the guiding hand of a teacher. Every teacher has his own particular way of going to work; but all

teachers, to be successful in eradicating stammering, in addition to having scientific knowledge of the subject, must possess great sympathy, patience, and strength of will, and be able to enforce a kindly discipline.

Here let me warn the sufferer against the teacher who will undertake to cure anybody and everybody. It cannot be too emphatically borne in upon the stammerer that without his co-operation the specialist is entirely helpless: it might also be urged that one suffering from stammering should be most careful in selecting a teacher, and when the selection is made, he should trust that teacher implicitly, and not proceed to select another at the first despondent attack. Oh yes, stammerers have their depressed moments. One stammerer, whilst he, figuratively speaking, lay in the slough of despond, confided to me that the world was made to torture him. Truly a delightful companion.

Stammerers are credulous. Lifting up is quite as easy as casting down a stammerer. This may be the reason why they place them-

selves in the hands of the first charlatan that flits across their path; and stammering quacks are many.

By "quack," I mean a man who gropes in the dark, and who has not the requisite scientific knowledge of the subject in which he proposes to specialise. Beware of "Professors."

A case is always best to be treated in boyhood, unless the stammerer is a boy of a careless disposition, and in that case he would be better left till he has common sense to see the importance of taking pains to work for the eradication of the defect, and to guard against a relapse by exercising judgment and care in speaking. The most satisfactory results have been gained by me with boys about the age of sixteen, but *the habit of stammering should be gently, but firmly, checked the moment it makes its appearance.*

Parents often err in deciding that their son shall pursue his schooling, take bursaries if possible, go up to one of the Universities, graduate, and *then*, before launching out into life, set to eradicate the stammer! Oh, the

anguish of some parents who have done this. I know stammerers who have graduated with honours, and failed to cure their stammer, because the muscles were set, and the habit had got a firm hold, not only in the muscles, but in the mind as well.

One also meets parents who behave like fools towards a stammering son, by encouraging him in every whim until the boy is beyond discipline. Such a boy drags out a miserable existence through the folly of his parents. On the other hand, the nagging, irritable parent does much harm. He not only makes the stammerer worse, but his behaviour sours the nature of the boy. Let any foolish parent who reads these words carefully consider whether he is doing the right thing in such circumstances.

Whilst I blame many parents for wrong behaviour, this does not take the responsibility from the shoulders of the stammerer. A pet hobby of the average stammerer is to collect all the literature he can find on the subject, and each new article or book is anxiously

read. He might go on reading about this subject to the "crack o' doom" without effecting the least improvement, unless he makes a whole-hearted effort to set to work in a practical way to banish the stammer. There are a few practical hints in this little book on declamation. Let him earnestly say to himself, I will master these, each in its turn, as it is laid down in detail. To his resolve, I say, Your reward will be according to your effort; and if you encounter a difficulty, write me direct, explaining the point explicitly, and I will try to help you. Whilst there is something in common with all stammerers, no two cases are exactly alike, and herein comes the value of scientific treatment.

NOTE.—Any legitimate enquiry on points raised in the foregoing chapters will be attended to by the author, if accompanied by a stamped addressed envelope.

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